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ABSTRACT

The Children's Book Council of Australia's (CBCA) Book of the Year Awards for 2001 include a new category--Book of the Year: Early Childhood. This category was introduced because some contemporary picture books are for mature readers, and it was recognized that books for young children were often being overlooked. This guide explores books in all categories of the CBCA shortlist (Early Childhood, Picture Book, Younger Readers, Eve Pownall Award for Information Books) except Book of the Year: Older Readers. The guide cites 23 books in all. It includes discussion points that enable teachers and children to focus on significant aspects of each book. (NKA)



The PETA Guide to the

Children's Book Council Awards Shortlist 2001

by ANNE HANZL

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gently back to earth

made a small, sad noise

rose like a monster

fiercer when defending

The eagerly awaited shortlist for the Children's Book Council of Australia Book of the Year Awards has once again been announced. The 2001 awards include one extra category — Book of the Year: Early Childhood. This new category was introduced because some contemporary picture books are for mature readers, and it was recognised that books for young children were often being overlooked.

This guide explores books in all categories of the CBCA shortlist except Book of the Year: Older Readers. It includes discussion points that enable teachers and children to focus on significant aspects of each book.

As they come to a book, children should be encouraged to evaluate its originality and appeal, starting with the cover. As they engage with the body of the text, children should consider the ways in which language works to create a theme and style. In association with that process, children might also consider the effect of illustrative elements on mood and meaning, along with features of overall book production. With picture books, the unity of artistic and literary elements is an important consideration.

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Book of the Year: Early Childhood



Max

BOB GRAHAM (text/illustration)

WALKER BOOKS / ISBN 0 7445 6787 4

Before reading

- What seems to be happening on the front cover? Which one do you think is Max?
- Look at the front endpapers and title page. What is 'ordinary' about this family group? What is unusual? Can anyone on the plane see this family?

After reading

- What does Max's family expect of him? How do they react when Max takes so long to fly? How do they show their love for Max?
- Even before Max is flying, how can we tell that he's not quite like a normal baby?
- How would you describe Max's family? How do they use their special abilities? Why are they keen for Max to fly? Does Max enjoy flying once he gets started?
- What kind of person is Max? How does he react when one of the boys picks on him?
- What things create humour in this story? *e.g. the contrast between the mundane reality of family life and the family's 'super' abilities; the way they dress*

Artistic/Design analysis

Illustrator note: Bob Graham has said of his illustrations: "Expressions on faces should need some interpretation. I like to leave it up to the readers to do some of the work ...". Source: *Books for Keeps* No. 128, May 2001.

- How does the illustrator show space? When/Why does the illustrator use small framed illustrations? When/Why does the illustrator show us scenes from a bird's-eye perspective?
- What media does the illustrator use? *e.g. pen drawings plus watercolour/inks* Any others?



You'll Wake the Baby!

CATHERINE JINKS (text) / ANDREW McLEAN (illustration)

PENGUIN BOOKS / ISBN 0 670 89123 1

Before reading

- What is the woman saying to the children on the front cover? What do you think the children may have been doing? How does the cat feel about this? Now look at the front endpapers. Has the cat's mood changed?
- Describe what you see on the title page. What might the children be planning to do?

After reading

- Why don't the children play outside? Do they mean to make so much noise? How is it that even quiet games end up being noisy?
- How would you describe the children? *e.g. mischievous, inventive, imaginative*
- How would you describe Mum's mood? Does it change during the course of the day? Why? Do the cat's moods change? Why?
- What is the humorous twist at the end of the story?

Artistic/Design analysis

- What media does the illustrator use? *e.g. line, watercolour/inks*
- Why is there so much white space on each page? *e.g. to draw the eye to the action*
- How does the illustrator show the vigorous action of the children? *e.g. vigorous body language; swirling, dynamic lines*
- Where does the story finish? (Don't forget to look at the imprint page at the end.)

Pog

LYN LEE (text) / KIM GAMBLE (illustration)

OMNIBUS BOOKS / ISBN 1 86291 412 5

Before reading

- What kind of creature can you see on the front cover? What kind of story do you think this is going to be?
- What kind of atmosphere has the illustrator created on the title page?

After reading

- Why does Pog say "I'm two metres tall"? Is he frightened of anything? What? How does he show this? Why would a monster fear children?
- Why do Vandal and the rest of the family respond to the little child in the way they do?
- How does Pog react to the child? How does the child react to Pog? How does Pog know he has to 'dream' the child away? How do you think Pog feels at the end of the story?
- What do you think this story is really telling us? Are we likely to find monsters under the bed or in the cupboard? How should we respond to things that frighten us?
- Why do you think the author chose to have a monster frightened of children instead of the other way around?

Artistic/Design analysis

- How has the illustrator conveyed the idea of monsters? *e.g. greenish warty skin, teeth protruding, strange eyes*
- What media do you think the illustrator has used? (Check the imprint page.)
- Why do you think the illustrator has used so many rounded and arched shapes in the illustrations? *e.g. perhaps to reassure/comfort the reader?*
- How do the illustrator and designer use space and colour to create different moods?

*Ernie Dances to the Didgeridoo*

ALISON LESTER (text/illustration)

HODDER CHILDREN'S BOOKS AUSTRALIA / ISBN 0 7336 1362 4

Before reading

- Which child on the front cover do you think is Ernie? What is a didgeridoo? Can you see any other instruments?
- Read the information on the page opposite the title page; study the map (find a big map of Australia and locate Arnhem Land). Where do the children of Gunbalanya come from?
- How did the author come to be in Arnhem Land? Where did she get the idea for this story?
- Practise saying the Kunwinjku words for the various seasons. How many seasons do they have in Arnhem Land? What are the names of the seasons where you live?

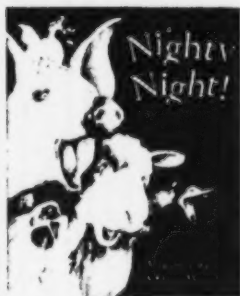
After reading

- Are there any patterns in the way the story is told? Have you met Ernie and his friends before?
- Who are the new friends that Ernie makes in Arnhem Land? How are the games they play different to the ones Ernie is used to?
- What does Ernie learn about the weather, the country and the animals in Arnhem Land? Do Ernie's far-away friends learn anything about Arnhem Land from his letters?

Artistic/Design analysis

- What visual patterns does the illustrator use throughout the book? Why does the illustrator sometimes use small pictures and sometimes one large picture per page?
- How does the illustrator use colour to create mood? What kinds of things does the illustrator use for very small illustrations/decorations?





Nighty Night!

MARGARET WILD (text) / STEPHEN MICHAEL KING (illustration)

ABC BOOKS / ISBN 0 7333 0590 3

Before reading

- What kind of animals can you see on the front cover? What do you think they may be saying / calling out?
- What do you think the animals may be talking about on the front cover?

After reading

- What kind of tricks do the baby animals play on their parents? Do little children ever behave like the baby animals? What words do you and your parents say when it's time to go to sleep?
- How do the parent animals react to these tricks? Do the parent animals really love their children? Why do you think the parent animals sit down with a cup of tea at the end?
- What patterns can you find in the way the story is told?

Artistic/Design analysis

- Why do you think the illustrator has used muted colours and long shadows in the first part of the book? Why do you think the illustrator has used dark-blue backgrounds later in the story and for the endpapers and covers?
- What media do you think the illustrator has used? *e.g. watercolours/inks* Why do you think the illustrator shown no background for some of the illustrations?



The Pocket Dogs

MARGARET WILD (text) / STEPHEN MICHAEL KING (illustration)

OMNIBUS BOOKS / ISBN 1 86291 418 4

Before reading

- Whose pocket do you think the little dogs might be in? Are the dogs happy where they are? What can you see on the front endpapers?
- Look at the title page. Why do you think the dogs are looking a bit worried?

After reading

- How would you describe the relationship between the two dogs? Between the dogs and Mr Pockets? Do you think the dogs usually enjoyed riding in Mr Pockets' coat pockets?
- What kind of person is Mr Pockets? Why doesn't he realise what is happening to his pocket and to Biff? Does anyone else know what's going to happen? (Are the birds and the mouse trying to help, or to make the situation worse?)
- How do we know that the people in the supermarket are trying to help Biff? Why does Biff want to escape from them?
- Why do you think Biff wants to get close to Mr Pockets' heart at the end of the story?

Artistic/Design analysis

- What media do you think the illustrator has used for the illustrations? (Check the imprint page to confirm this.)
- Why do you think the illustrator has used a cartoon/sketchy style for this story? Look closely at the fine detail of the illustrations to discover more humorous elements.
- Why do you think the illustrator has sometimes used large illustrations, sometimes used several small illustrations on one page, and sometimes a mixture of both? How important are the illustrations to the telling of the story?

Picture Book of the Year

Note: Some of these books may be for mature readers. They are arranged alphabetically by illustrator, followed by author.

Fox

RON BROOKS (illustration) / MARGARET WILD (text)

ALLEN & UNWIN / ISBN 1 86448 465 9

Note: This book is discussed at length in Hunter, L (2000) 'Fox'. *Magpies* 15(2), May.



Before reading

- What impact does the front cover have on you?
- Describe the half-title page (before the full title page). What do you think is happening?
- Study the title page. How has the theme/idea from the cover been continued? Where do you think the dog is taking the magpie? Is the magpie dead or alive?
- What are the main colours on the cover and introductory pages? Why do you think these colours have been used?

After reading

- After the rather bleak introduction in the initial illustrations, find the word in the first sentence of the story text that changes the mood.
- How does Dog manage to persuade Magpie that together they can overcome her inability to fly and his partial blindness? What personal qualities does Dog possess?
- How long do Dog and Magpie live together before Fox appears on the scene? Do you think Fox might have been watching them before this?
- How do Dog and Magpie respond to Fox? What does Dog understand about Fox that Magpie doesn't?
- How many times does Fox whisper to Magpie before she gives in? Why do you think Fox deserts Magpie at the end? What do you think is the significance of the scream Magpie hears?
- What do we learn about Magpie as she begins to make her way back to Fox?
- What themes underlie this story? *e.g. loyalty, love, trust, betrayal*

Artistic/Design analysis

- What media do you think the illustrator has used? What mood is created by using these media and colours? What effect does the black hand-written text give to the storytelling?
- What other unusual things can be seen in the overall design? *e.g. text placed vertically, collage effect of illustrations/text, imprint information with errors*
- Do you think the use of the blank page at the end of the story is intentional? Why?
- Compare the front and back endpapers. Why do you think the colours are so different?

Rain Dance

DEE HUXLEY (illustration) / CATHY APPLEGATE (text)

MARGARET HAMILTON BOOKS / ISBN 1 876289 39 2

Before reading

- Look at the front cover. Do you think the girl is dancing to make it rain, or because it is starting to rain? Can you see any rain at all? Why do you think everything is swirling?
- Why do you think the colours of orange/red/brown and blue are mainly used?
- Look at the front endpapers. What do you think the bright white light in the middle of the blue is meant to represent? *e.g. the sun*
- Look at the illustrations on the half-title and title pages. What kind of country and climate do they depict? Does country like this really exist?





After reading

- Why do you think the author wanted us to view the coming of the rain through the girl's eyes? Describe the girl's different emotions as she tells her story.
- What kind of farm does the family seem to have? Why is the rain so important to them? How do you think their lives will change after the rain?
- Why do you think the girl has emphasised the quietness and stillness at the beginning and end of the story? How can silence "spread and suffocate everything"?

Artistic/Design analysis

- How has the illustrator emphasised the wide and desolate nature of the landscape?
- How does the illustrator show the girl's excitement when it starts to rain? *e.g. swirling, twisting and turning; bird's-eye view of the girl and the animals dancing*
- What media do you think the illustrator has used? What effect does this give?



Faust's Party

MATT OTTLEY (illustration/text)

MODDER CHILDREN'S BOOKS AUSTRALIA / ISBN 0 7336 0189 8

Before reading

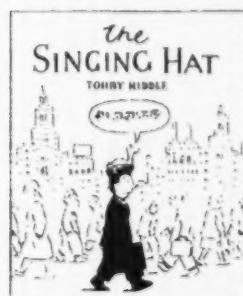
- Which character on the front cover do you think is Faust? Have you met him before? What kind of party do you think Faust is having?
- What kind of creature is reaching up to touch the dog on the title page?
- Look at the first double-page spread. How does Faust feel about being left behind? How can we tell that trouble is brewing for Faust?

After reading

- What would you call the creatures invading Faust's house?
- Who causes the most trouble in the house? How does Faust try to cope with it all? Could he have avoided it in any way? How would you describe Faust's character?
- How would you describe the relationship between the dogs and the creatures towards the end of the story? Were the dogs ashamed of all the havoc they had created?

Artistic/Design analysis

- How much do the illustrations help to tell us what's really going on at Faust's house? How has the illustrator used different perspectives to tell the story? *e.g. bird's-/dog's-eye view*
- Study the illustrations in detail. How many creatures are in the house? How many dogs come to help Faust? Which dog is the bravest? Why do you think no one takes any notice of Faust's order to go outside? How does the house get flooded? How does Faust's ear get hurt? Where are all the creatures when the family arrives home?
- What kind of media has the illustrator used?
- How has the designer chosen font styles and sizes to create mood and action?



The Singing Hat

TOHBY RIDDLE (illustration/text)

PENGUIN BOOKS / ISBN 0 670 89266 1

Note: See also articles on this book and on Tohby Riddle's work: Steinberger, K (2001) 'Ambitious with Meaning while Maintaining Simplicity'. *The Literature Base* 12 (2), May; and 'Information on 'The Singing Hat''. *Ibid*.

Before reading

- Look at the front cover. What kind of story do you think this is going to be?
- Do you think the man knows what he's got on his head? How do you think he feels about this unusual headgear?



After reading

- What kind of man is Colin Jenkins? Why does he take so long to understand why people are looking strangely at him? Why is he prepared to let the bird affect his life so drastically? What/Who helps him to keep going when he seems to have lost everything 'important'?
- What is the tone of the story? Is it meant to be humorous? What makes it humorous? e.g. *the tension between the serious tone of the textual narrative and the strange situations Colin Jenkins finds himself in*
- What ideas do you think the author is exploring in this story?

Artistic/Design analysis

- On the front cover, why do you think the illustrator has drawn everything in black and white except the man in the foreground?
- Why do you think the illustrator uses so much white space and flat colour in the illustrations? How/Why does the illustrator use collage? Why do you think the illustrator has Colin Jenkins' boss talking in lists of numbers?

A Is for Aunty

Note: This title is also short-listed for the Eve Pownall Award for Information Books.

ELAINE RUSSELL (illustration/text)

ABC BOOKS / ISBN 0 670 89266 1



Before reading

- If possible, remove the dust jacket and open it out. What does this seem to be a picture of?
- Read the title. What kind of book do you think this is going to be?
- Look at the illustration on the title page. What are the people doing? Is this happening during the day, or at night?

After reading

- Did the author live in the country or the city as a child? See if you can find northern NSW and the Lachlan River on a map of Australia. What kind of country is it?
- What kind of games did the author and her friends like to play when she was a little girl? What were the 'special places' that the author writes about and illustrates? What kind of pets did she and her friends have?
- What kinds of things about the author's life are similar/different to yours? (Make sure you read the biographical information about the author at the back of the book.)

Artistic/Design analysis

- What media do you think the author/illustrator has used? (Check the biographical section at the back to see if you are right.) Why do you think she used these media? What mood do the illustrations create?
- In what way have the illustrations been placed on the pages throughout the book? How has white space been used?

The Lost Thing

SHAUN TAN (illustration/text)

LOTHIAN BOOKS / ISBN 0 7344 0074 8

Before reading

- What kind of story do you think this is going to be? Does the author give us a clue? e.g. *look closely at the statement in very small print at the bottom of the cover*
- What do you think the 'lost thing' might be? Is it alive?
- What kinds of things are printed on the bottle tops on the front endpapers? What is their significance?





- What is different about the title page of this book? Can you find the title? Where are the author's and publisher's names? What might be the significance of the title-page illustration?

After reading

- Who is telling the story? What kind of person is he? How does he seem to fill his days? What kind of world does he live in? Why did he first think the 'thing' looked out of place?
- How would you describe the 'thing'? What do you think Pete means when he describes the 'thing' as "just plain lost"? How do you think the narrator finds out what to feed the 'thing'? Why do you think the narrator's parents respond to the 'thing' in the way they do? How do the narrator and the 'thing' communicate?
- Who gives the narrator the card with the arrow on it? Did the 'lost thing' end up where he wanted to?
- What do you think is the significance of the four small illustrations on the second-last page? Does the little statement at the bottom of the front cover help to understand what the story is all about?
- Have we met the person/thing illustrated on the last page before? Do you think there is any significance in the placement and pose of the person/thing?

Artistic/Design analysis

- How do the main colours throughout the book help create the overall mood of the story? How would you describe that mood? How does the use of collage and the hand-printing of the text affect the story and its theme?
- Why do you think there is so much emphasis on technical/scientific things in the background of the main illustrations? From what time period do these paper cuttings come? Why is this so?
- Look closely at the page with the notice about unclaimed property. What do all these notices tell us about the narrator's world and the bureaucracy that runs it?
- Find a copy of Jeffrey Smart's 1962 painting *Cahill Expressway*, and John Brack's 1955 painting *Collins Street, 5 pm*. Why do you think the illustrator has drawn on these famous paintings to make a comment in this book?

Book of the Year: Younger Readers



Away with the Birds

ERROL BROOME

FREMANTLE ARTS CENTRE PRESS / ISBN 1 86368 298 8

Before reading

- What does the expression 'away with the birds' mean? What kind of bird is illustrated on the front cover?

After reading

- Who is telling this story? Does this make a difference to the way we get to know Sebastian?
- What makes Sebastian's loneliness worse when he starts his new school? If he loves his mum, why does he begin his story in the way he does?
- Why/How does Mr Neary come to play such an important role in Sebastian's life? What kind of things does Sebastian learn from Mr Neary? Does Sebastian offer to look after the pigeons for purely selfish reasons?
- How does Sebastian eventually manage to make friends with other children?
- Why doesn't Sebastian 'neck' Tailspinner when he realises that the bird won't race any more?
- What can you see if you flip quickly through the top right-hand corners of the pages?

The Game of the Goose

URSULA DUBOSARSKY

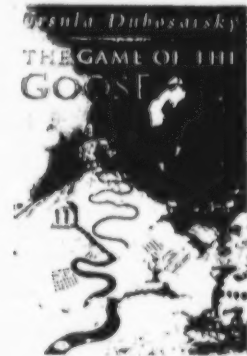
PENGUIN BOOKS / ISBN 06 7089438 9

Before reading

- What can you see on the front cover? Is there a goose anywhere? What kind of story do you think this is going to be? What do you think might be the role of the girl?

After reading

- How does the author introduce the characters? How would you describe each of the children now that you know them well? Does it make a difference that they are all 'only children' throughout the story?
- What role does the fence play in the children's lives? Should Fred and Rowley have bullied Rabbit into spending all of his money on the Game? What is the significance of the words on the box: 'The Race is Not Always to the Swift ...' (p 24). How does the saying finish?
- What is the significance of the three tokens to each child? How does each child's nature affect the way they respond to danger? What role does the Goose play in the Game?
- Why do you think the children are suddenly returned to the Salvation Army shop at the end of the Game? Do you think the Game really happened at all?
- What does each child learn from the Game? Does it matter who 'won'? Will they ever be the same again?
- How does Emily Dickinson's poem at the beginning relate to the ideas in the story?



Something's Fishy, Hazel Green!

ODO HIRSCH

ALLEN & UNWIN / ISBN 1 86508 257 0

Before reading

- Have you met Hazel Green and her friends before? What are her most endearing/irritating qualities? What do you expect Hazel to do if she discovers a mystery?

After reading

- How strong is the sense of community in Hazel's neighbourhood? Make a list of the children Hazel knows, including where they live, how well she knows them, their characteristics. Do the same with the adults she knows. How important are they to Hazel's life? Do we ever meet Hazel's parents? Do you think she is uncared for?
- What kind of person is Yak? Why do Yak and Hazel seem to make such a good team? What methods does Hazel use to find out what she needs to know?
- Why/When does Hazel keep a special secret? Why does Hazel find 'silence' so hard?
- Are there many adults who can't read and manage to hide it? Would you be able/willing to do what Hazel does for Mr Petrusca?
- What insights do the small pencil sketches give into the story's characters and events?



Two Hands Together

DIANA KIDD

PENGUIN BOOKS / ISBN 0 14 130748 X

Before reading

- What do you think the two girls on the front cover are doing? What/Who do you think this story might be about?

After reading

- Who is telling this story? Why does Lily say "mostly I love my Dad" (p 8)? What does she find embarrassing about her dad? When does she start to 'hate' her father?





- What kinds of things do Lily and Ella enjoy doing together? Why do Lily and Jake like to spend so much time at the Rileys? What special stories does Auntie Maisie tell Lily and Jake?
- Why do Lily and Jake have to hide their visits to the Rileys' from their dad? Why is their dad so prejudiced against the Rileys? Is there anyone in the Riley family who is suspicious of Lily and her family? Why?
- What incident helps Lily's dad to start rethinking his ideas about the Rileys? What other things begin to bring the two families to a closer understanding of each other?
- How do you think Lily feels about her dad at the end of the story?
- Whose 'two hands' have been brought together by the end of the story?



Nips XI

RUTH STARKE

LOTHIAN BOOKS / ISBN 0 7344 0113 2

Before reading

- What do you think this book is going to be about? What do you think the title means? Isn't the term 'Nips' usually considered offensive?

After reading

- Why is Mr Drummond, the principal, so enthusiastic about the school's multicultural concert? Why do these functions make Lan feel 'a-part' (p 10)? Who is right? Who is wrong?
- Why is the local cricket club so lukewarm about Lan and his friends playing cricket? Why is cricket such an 'Anglo' game?
- What do we learn about the family relationships/cultures of many of the families we meet? Why do you think many of the 'ethnic' families value education so highly? Why are many of them so suspicious of time spent playing sport? To what extent have various family members changed their views by the end of the story?
- What special qualities does Lan have? How successful would you say he was in achieving his aims? What does he learn to value about his own culture that he had dismissed before?



Pannikin & Pinta

COLIN THIELE (text) / PETER GOULDTHORPE (illustration)

LOTHIAN BOOKS / ISBN 085091 988 6

Before reading

- What kind of birds can you see on the front cover? What do you think might be the relationship between these two birds?

After reading

- Find Lake Eyre on a map of Australia. How often does it fill with water? Why does an influx of water make such a difference to the ecology of the area in and around Lake Eyre?
- How do the rangers come to be in Lake Eyre?
- Where do the pelicans come from? How do they know where to go when the water dries up? Approximately how far do Pannikin and Pinta fly from Lake Eyre North to Streaky Bay?
- Why are the people of Coober Pedy so astounded to see pelicans? Why do people in various places respond so differently to the presence of Pannikin and Pinta?
- Do you think the author should have allowed Pannikin to live at the end of the story? Why did Sam's father discourage Sam from continuing to feed Pinta?
- Could all of this happen to another group of pelicans one day?

Artistic/Design analysis

- How do you think the illustrator knew how to illustrate pelicans, other animals and landscapes so accurately? What media do you think he used?

Eve Pownall Award for Information Books

Pole to Pole

PAMELA FREEMAN (text) / PHILIP BLYTHE (illustration)

KOALA BOOKS / ISBN 0 86461 232 X

Before reading

- What does the term 'pole to pole' mean? Find the two poles on a world map or globe.
- What animals can be seen on the front cover? What do you think they might be looking at?

During/After reading

- Where is Antarctica, and which countries look after it? Where is the Arctic Circle, and which countries lie within it?
- Which animals/birds live in the Arctic? Which is the largest, which the smallest? How do the animal populations change from summer to winter?
- Which bird lives in both poles at different times? How does it get from one to the other?
- What kinds of animals live in Antarctica? Why do some humans visit there? What kinds of whales live in the Great Southern Ocean?
- What special lights can be seen in the night skies of each pole? What stars?
- What experiences have the author and the illustrator had that have given them special insights into the lands around the poles?

Artistic/Design analysis

- Which part of some pages emphasises the geographic position of each pole?
- Find the pages that will help you to identify the various animals/birds.



Sick As: Bloody Moments in the History of Medicine

GAEL JENNINGS (text) / ROLAND HARVEY (illustration)

ROLAND HARVEY BOOKS / ISBN 0 949714 68 2

Before reading

- Do you think this is going to be a humorous or serious book (or both)?

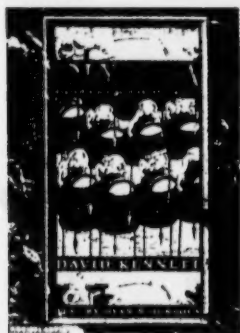
During/After reading

- Why do you think the author and illustrator have chosen this style of presentation? Do you think the facts presented are true or invented? How could you find out?
- Is the author qualified to write about this subject? Why do you think the bibliography has been included at the end of the book?
- Are medical discoveries the result of long research, or accident, or sometimes both?
- Why were/are people in power often so reluctant to accept new ideas? If the science of blood circulation was understood in China thousands of years ago, why do you think it wasn't known/accepted in Europe in the sixteenth century? How/Why did religion often prevent new medical knowledge from being accepted?
- Why did it take so long for the role of 'germs' to be understood? Why did it take so long for the importance of personal cleanliness to be understood?



A Is for Aunty

This book was nominated in two categories. See the entry under Picture Book of the Year.



Olympia: Warrior Athletes of Ancient Greece

DAVID KENNETT (illustration) / DYAN BLACKLOCK (text)

OMNIBUS BOOKS / ISBN 1 86291 388 9

Before reading

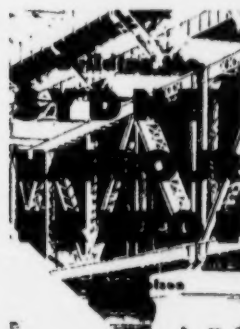
- When was the time of ancient Greece? Was it in the same place as modern Greece?

During/After reading

- Which gods were worshipped in ancient Greece? What places were sacred to the gods? How were the gods worshipped? What was the significance of the olive tree?
- Why were the first Olympics held? Why was it important for Greek men to be fit and athletic? How did this affect the type of contests held?
- Compare the Olympics of ancient times with those held today. *e.g. venue, frequency, duration, events, eligibility to compete, costume/s, punishments and rewards, ceremonies*
- For how long were the ancient Olympics held? When was the last? When was the first modern Olympics? How is it that we still know so much about the ancient Olympics?

Artistic/Design analysis

- How do the illustrations support the narrative in this book? What techniques does the illustrator use to create the atmosphere of the early Olympics?



Building the Sydney Harbour Bridge

JOHN NICHOLSON (text/illustration)

ALLEN & UNWIN / ISBN 1 86508 259 7

Note: A curriculum study guide for this book can be found on the publisher's website: www.allen-unwin.com.au

Before reading

- Do you know when Sydney Harbour Bridge was built? How long do you think it took to build?

During/After reading

- Why was such a large bridge necessary in the Sydney area? Why did it take so long to build it? How/Why was a particular design chosen?
- What was the sequence for constructing the bridge? What support services were needed during construction? What qualifications and experience are needed by the people who design/construct a bridge?
- What was one of the most crucial parts of the bridge construction? How long did it take for the bridge to be built and ready for use? Why do you think this has been described as "one of the greatest engineering feats of the twentieth century"?
- In what ways is the information presented? *e.g. text, diary notes, diagrams, illustrations, captions*
- How do we know where the author/illustrator found the information to produce this book?



Animal Food

JANE PEARSON (text/illustration)

ECHIDNA BOOKS / ISBN 1 86391 261 4

Before reading

- What kind of bird is on the front cover? What is the bird eating?
- What kind of book do you think this is going to be?

During/After reading

- How is the information given to the reader? Why do you think photographs are used to illustrate the text? What do the photographs tell us that the text doesn't? *e.g. how the animal/bird eats what it does*
- How do you use the contents page? Why have a glossary and an index been included?



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Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)*



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